Middlebury College

Your Family and Middlebury

SPRING
1964

Sent by the College
to Middlebury Parents
and Friends

The Faculty has voted to establish new criteria for academic honors. The action came after repeated criticism of the old honors program. Revisions were sponsored by the Faculty Honors Committee. Committee members indicated three major aims in their modification: "1) to create a program with a single set of standards; 2) to set standards which will not change from year to year; and 3) to tie the awarding of departmental honors more closely to performance in the department." As a step toward tying an award of departmental honors more closely to performance in a department, the committee has removed the stipulation that a candidate stand in the top third of the class to be eligible for honors, or in the top quarter to receive high honors. Such recognition, according to the new program, will be awarded on the basis of achievement in the major department only.

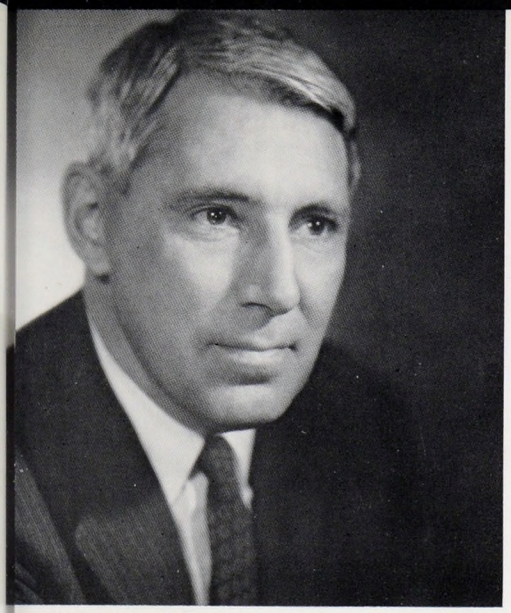
A new college regulation passed by the Faculty permits a department to schedule a Project Period in any course. A Project Period is a period of two weeks duration during which the course does not meet, and during which the students pursue, on their own, a project which is relevant to the concern of the course. The nature of the project may be defined by the teacher, or if the teacher wishes, by the student, and the project will involve the student in an appropriately substantial body of work.

Two Woodrow Wilson Fellowship winners (page 6) have won additional honors. Kenneth Moore has been awarded a Fulbright Grant and will study at the University of Paris next year. His Woodrow Wilson Fellowship will be deferred for a year. Richard Taylor becomes an honorary Woodrow Wilson Fellow because he also won a National Science Foundation Fellowship for three years of study. Woodrow Wilson candidates in the physical sciences are required to apply for National Science Foundation grants so that Woodrow Wilson money can be made available to more people in the humanities.

Parents' gifts to Middlebury this year totaled $60,622.90 as of May 1. In releasing the interim report, Mr. William Hazlett Upson, retiring Parents Fund Chairman, stated that gifts from 312 parents had been received as of May first.

Three seniors are recipients of recent grants. Thomas Koch has received a full tuition National Honor Scholarship for study at the University of Chicago Law School. Gordon Bingham, Jr., received a grant from the Earhart Foundation for graduate study at Northwestern University. Judith Denton has been awarded a State Department Internship.

Twenty-two "outstanding" men gained admittance to the College's Blue Key Honor Society in late April. They were: (seniors) Newton Baker, Alan Dewart, Peter Meyer, Smith Mowry, Roger Simon, John Taylor; (juniors) Randolph Brock, Marshall Eddy, Peter Glenn, Bruce Gunther, Robert Hall, Lawrence Leahy, Norman Lowe, Joseph McLaughlin, Craig Smith, Howard Tolley, Edward Weissman; (sophomores) Fred Beams, Glenn Govertson, Wayne Halliwell, Roger Herrmann, Peter Marks.



THE Teacher AND THE Learner

By Dr. James I. Armstrong

As the President of Middlebury College in his first year, I am delighted at the participation of so many parents in Parents' Weekend. . . . Your presence here is solid testimony to your personal close interest in the life of your sons or daughters—an interest which is on the same wave length, so to speak, as that of the College, i.e. here and now. And since it is your hope as it is ours that the College will touch the fibre of each life for good, it is well and right that you should get a sense at first hand of the quality of Middlebury College. We hope that you will learn as much about us as possible and that you will resonate to our ways.

There is so much I would say to you about this Middlebury—this Vermont college with its national and international responsibilities—so much that I have learned in the months since I was asked to succeed Dr. Samuel S. Stratton—so much which I find both exciting and demanding that I must restrict myself rigorously, I must be selective. I shall try.

I would talk to you then about what seems to me to be the prime mover of the college of arts and sciences—in the words of Eliot metaphorically "The still point in the turning wheel." I refer to the spirit of man, both the teacher and the learner. Here is the constant in the midst of variables—here is where we put our faith—in that probing, inquisitiveness of man—his need to know. The anthropologist, Loren Eisley, tells us *homo sapiens* long, long ago had "a passion for lifting himself up to see about, in his restless, roving curiosity." Teacher and student alike are engaged in the same activity; fundamentally the difference between them is rather one of level and degree than difference of kind.

This is what it is all about at Middlebury—the teacher and the learner. Let me try to go a step further—with special emphasis on the teacher.

We are hard at work now and will continue hard at work over the years ahead to shape our curriculum, to cull the out-moded, to retain the good of the old and add the good of the new. But try as we may, through arrangement and sequence we will find no escape from one compelling fact of our existence; that the quality of the teacher in the classroom and on the campus is the touchstone of the quality of the educational process at any institution. We will find no substitute for that man or woman who mediates between the object of knowledge and the person who learns.

We seek ever to define that we may comprehend—let me tell you what I think are the elements of a good teacher, here at Middlebury or anywhere, and this will give you a notion of our ideals and how important in these treacherous and uncertain times these ideals are.

First, I think there must be something *contagious* about the teacher. His personality will so affect, so engage his students that he will infect the student with the importance and indeed the excitement of learning. There is no stereotype here; no two teachers are contagious in just the same way, and thank heaven! Yet the contagion of the genuine teacher is quickly recognized by the student.

The teacher must also be *passionate*—passionate in the sense of subordination of himself to his subject—what he studies and whom he teaches—these make all the difference to (*Please turn to page 15*)

This article is an extract of a stimulating address given by President Armstrong at the College's Annual Parents' Weekend.

Thomas Hedley Reynolds is appointed

DEAN OF THE COLLEGE

PRESIDENT James I. Armstrong announced recently the appointment of Dr. Thomas Hedley Reynolds as Middlebury's first Dean of the College, effective July 1. Dr. Reynolds, who is chairman of the History Department, has been Dean of Men since 1958.

Dr. Armstrong in announcing the appointment said that Dr. Reynolds will assist in long-range planning for the College in the area of curricula and will be responsible for a close liason between the Faculty and the Administration in all matters pertaining to the academic life of the College.

Dr. Reynolds will remain as a full professor, but upon assuming his new duties he will relinquish the History Department chairmanship and the office of Dean of Men.

"Middlebury College is very fortunate, indeed, that Dean Reynolds has accepted this new and important position of Dean of the College," Dr. Armstrong said. "His fine career as a teacher and scholar, his outstanding leadership as chairman of the Department of History and as Dean of Men all testify to his excellent qualifications for the major responsibilities of this newly created position."

A native of New York City, the new Dean of the College is a 1942 graduate of Williams College and holds M.A. and Ph.D. degrees in history from Columbia University. He came to Middlebury as an instructor in 1949, became chairman of the History Department in 1956, Dean of Men two years later, and a full professor in 1963. Previously, he had taught at Hunter College.

He is a member of the American Historical Society and the American Association of University Professors, is on the Vermont State Historic Sites Board and is a trustee of the Vermont Historical Society.

Dr. Reynolds is known also as a lecturer and currently is preparing a biography of Benning Wentworth, a Colonial Governor of New Hampshire, for which he did research in England in 1961 and 1963.

In World War II, Dr. Reynolds served for four years and was a company commander of the 757th Tank Battalion in Africa and Italy. He is a Lieutenant Colonel in the U. S. Army Reserve and commanding officer of the 453rd Strategic Intelligence Detachment at Middlebury College.

Long active in community affairs, Dr. Reynolds has been a member of the Town of Middlebury Recreation Council and vestryman and senior warden of St. Stephen's Episcopal Church. He is married to the former Jean Fine Lytle, a graduate of Smith College. They have three sons and a daughter.

The College

Charles A. Dana Honored

In appreciation of a Challenge Grant of $300,000 from the Charles A. Dana Foundation, the Board of Trustees has voted to name the Auditorium in the new Sunderland Language Center in honor of Dr. Dana.

Charles A. Dana

President Armstrong called the gift "an important stimulus to future plans"; the College "is grateful to Dr. Dana and the trustees of the Foundation for this very generous assistance. We are all confident that our Alumni and friends will insure the acquisition of the remaining funds required to finance this $800,000 Center needed to strengthen further Middlebury's established reputation in foreign language instruction."

Construction of the Center will get under way this spring with the removal of the former La Casa Española and Voter houses on the corner of College Street and Château Road.

The Dana Auditorium, with accomodations for 250 students and designed primarily as a center for audio-visual instruction in the Language Division, will also be used by the whole College for many purposes. There will be no windows in the Auditorium which will be used extensively for slide and motion picture film presentations. The acoustics will be as perfect as they can be designed.

Large classes of language students, all those enrolled for example in French 12, or in Spanish 12, will meet once a week in the Dana Auditorium for explanation of language problems and instructions on the week's assignment in the Center's sixty-three practice cubicles. A double-glass window in the Recording Studio will look down upon the Dana Auditorium stage, to permit the recording of any activity there, such as demonstrations, discussions, or songs. It will also be used in the evenings for lectures, debates, small concerts, recitals, or films.

Dr. Dana, founder of the Charles A. Dana Foundation, first visited Middlebury in the fall of 1962 and was "inspired by the sight of the Middlebury campus" as he stood on the steps of Mead Chapel overlooking the lower campus with the Green Mountains in the background.

Dr. Dana is a native of New York City and a graduate of Columbia University and Columbia Law School. A corporation lawyer, he is chairman of the Board of the Dana Corporation—manufacturers of original and replacement parts for automobiles. Believing that the "future of America and the world depends upon the attitude of our people," Dr. Dana created the foundation which has sponsored buildings and scholarships at universities and colleges.

Role of Science Examined

The Twenty-Second Annual Middlebury Conference opened this spring with President James I. Armstrong introducing the "provocative theme" of "Man-Made Man?" by emphasizing the unity of knowledge as exemplified in the tradition of liberal arts *and* sciences. He noted the "power of science to affect our lives." "We dare not see knowledge as compartments any longer," he commented.

Conference speakers representing the fields of history and philosophy of science, physics, biochemistry and psychology were: Dr. Giorgio de Santillana, Massachusetts Institute of Technology; Dr. Peter Franken, University of Michigan; Dr. Erwon Chargaff, Columbia University; and Dr. B. F. Skinner, Harvard University.

Dr. de Santillana in the first address of the Conference, referred to a close friend and fellow scientist, the late Norbert Wiener in defining "Man-Made Man" as one who has "a mind intact and mindful of itself."

A "Man-Made Man" must be able "to say no" to established conceptions and beliefs when found to be false. "Scientific changes," Professor de Santillana continued, "goes whether we like it or not, by social command."

In an age of computers,—"electronic dinosaurs,"—"the functions of man have to be redefined," he commented. "Man will formulate policy, make (*Please turn to page 15*)

YOUR FAMILY AND MIDDLEBURY

Volume 8, Number 4

George H. Huban, Editor

Your Family and Middlebury is published four times yearly: Spring, Summer, Fall, Winter, by Middlebury College. Editorial Office is at Old Chapel, Middlebury College, Middlebury, Vermont 05753

Second class postage paid at Middlebury, Vermont.

PHOTOGRAPHS: Fabian Bachrach 3.
Max Peterson 4, 6.

The awarding of six Woodrow Wilson Fellowships and three honorable mentions, also a high honor, were made this spring. Recipients of these honors, were, front, left to right, Judith M. Denton, Dean of the Faculty John G. Bowker who announced the awards at Middlebury, Linda L. Wentworth and Maxine M. Mendel. Back row, same order, Kenneth A. Moore, Terrance R. Colvin, Richard N. Taylor, George M. Cummins, III, and Floyd L. Moreland. (Ronald Reese was not present when this picture was taken as he is presently studying at Columbia University.)

Seniors Win Fellowship Honors

With six seniors winning Woodrow Wilson Fellowships for first-year graduate study next fall, Middlebury College ranked in the first thirty among forty colleges and universities in New England and northeastern Canada, in the number of students selected for this distinctive award. Three other seniors received honorable mention.

The awarding of these Woodrow Wilson Fellowships to members of the Class of 1964 represents a true mark of distinction for the College and stands as a tribute to the quality of Middlebury students. It is also eloquent testimony to the skill, the competence, the devotion, and the inspiration of the Faculty.

A Woodrow Wilson Fellow is granted full tuition and fees for the first year at the graduate school of his choice, as well as a living stipend of $1,800. The program, made possible through grants totalling $52 million from the Ford Foundation, is dedicated to developing "college teachers for tomorrow," although the terms of the awards do not bind the recipients to this commitment.

Candidates are nominated by faculty members and are screened carefully by regional and national selection committees, composed of eminent college professors, deans and presidents.

Recipients of honorable mention in the competition virtually assures them fellowship support from other sources.

The 1,507 seniors who won this year were chosen from 11,000 applicants from 904 colleges and universities throughout the United States and Canada. Only 357 of these institutions, however, produced winners.

The Middlebury students competed with scholars from Harvard University, Massachusetts Institute of Technology and other larger institutions in this area.

Middlebury Fellows and their respective fields for graduate work are: Kenneth A. Moore, history; Terrance R. Colvin, economics; George M. Cummins, III, English; Floyd L. Moreland, classics; Ronald L. Reese, physics; and Richard N. Taylor, chemistry.

Winners of honorable mention awards include: Judith M. Denton, political science; Maxine M. Mandel, French and linguistics; and Linda L. Wentworth, Russian.

1964 Commencement Program

	Friday, June 5
2:00–10:00 p.m.	Registration, Proctor Hall Lounge
6:30 p.m.	Buffet supper, Bread Loaf Inn
8:30 p.m.	Alumni seminars, Bread Loaf
	Saturday, June 6
8:30 a.m.–12:30 p.m.	Registration, Proctor Hall Lounge
9:00 a.m.–11:30 a.m.	Alumni Coffee Hour, Proctor Hall
10:30 a.m.	Alumnae Association Meeting, Pearsons Living Room
10:30 a.m.	Alumni Association Meeting, Stewart Lounge
12:15 p.m.	Commencement Luncheon, Memorial Field House
4:00 p.m.	Informal Reception, President's house, 3 South Street
6:30 p.m.	Class Reunion Dinners
8:30 p.m.	Commencement Play, *Fantasticks* by Tom Jones & Harvey Schmidt, Wright Memorial Theatre
	Sunday, June 7
10:45 a.m.	Baccalaureate Service, Mead Chapel President James I. Armstrong
12:30 p.m.	Phi Beta Kappa Dinner, Middlebury Inn
8:30 p.m.	Commencement Play, *Fantasticks* by Tom Jones & Harvey Schmidt, Wright Memorial Theatre
	Monday, June 8
10:15 a.m.	Commencement Procession, Memorial Field House
10:30 a.m.	Commencement Exercises, Memorial Field House

ARTHUR K. D. HEALY, CHAIRMAN OF THE FINE ARTS DEPARTMENT

Answers some questions regarding the intent, method, activities, and results of work in this field.

FINE ARTS AT MIDDLEBURY COLLEGE

The following questions were selected in a random manner from a group supplied by former graduates, undergraduates with experience in the Department, both majors and non-majors, and an Editor of the *Campus* searching for information regarding "The Arts at Middlebury." Amongst those who responded were a practicing artist who is also a teacher in a New York art school and who a short time after graduation from Middlebury won the Prix de Rome for painting, the youngest person ever to do so; a recent graduate who pursued his interest in our subject matter at Princeton where he won several notable fellowships and who is now on the staff of the Fine Arts Department at Dartmouth; and a former major in the Department who is the wife of a local minister. The answers are cheerfully given in the spirit of our time, for our lives today are largely spent in either evaluating others, being evaluated, or examining ourselves. Then, too, there are the celebrations or mournings attendant on fact-finding, often leaving relatively little time for achievement.

Q. What is Art?

A. This is a question that is either whimsical, unnecessary, or impossible to answer.

Q. What is the function of a Fine Arts Program at a Liberal Arts College such as Middlebury?

A. The aim of the Fine Arts Program at Middlebury is basically three-fold. It seeks generally to give a sense of awareness to the manifold experiences in this important area and by means of cultivating a respect for them to lead to a better understanding of humanity in its divergence. Such a development should make a more civilized person, one tolerant of any expression and calmly discerning in the face of change. It should serve as well to stimulate those interested in the pursuance of a career in the Fine Arts by opening the horizons of the subject matter to them. By offering various opportunities for the study of art, it should also serve to give individuals a greater confidence and skill in expressing their own ideas.

Q. Do courses in the Department of Fine Arts equip a student with a set of values and standards with which he can separate good from bad art?

A. This is a difficult question to answer. I am reminded of what the poet, James Stephens, wrote about writing: "You will understand, of course, that This and That and Other are the only things you can write about. . . . The popular author writes about This, the good writer writes about That, the poet writes about the Other. No one in all our history has been able to write about all three except Chaucer and Shakespeare, and those two did it with no trouble whatever." If we substitute Rembrandt and Cezanne for these two, you can sense our difficulty. Our courses merely seek to equip a student with an attitude of mind that will enable him to try to examine the validity of many different expressions. The many theories of aesthetics attempt to separate good from bad art. But today we might be said to have "good bad art and bad good art." This is true in many fields related to the arts, and it is certainly healthy that we have come to the realization that norms of values exist in a point of time and are not universal as was supposed in the Age of Classicism. This is true of diplomacy and economics and such institutions as the Law, all of which are almost daily and pragmatically adjusted to our contemporary society.

Q. Does a student in the Department of Fine Arts have any opportunity to take a course in the Theories of Aesthetics?

A. Yes. A course in the examination of the theories of Aesthetics is taught by the Department of Philosophy.

Q. Do Art History and the Creative Arts elucidate each other?

A. Certainly.

Q. How do courses in history other than art history contribute to the study of art?

A. Art history may not always be a mirror of history itself as it often anticipates events in society. The arts are created by people and for people, and history is a record of the affairs of people.

Q. Are courses in Painting and Design legitimate academic pursuits subject to the normal criteria for grading and awarding of class credits or should courses in the creative arts be essentially extra-curricular?

A. We feel that the only way the very valuable courses in Painting and Design can be given in our system of American Education is to give credit for them. A greater understanding of the material of art history is certainly gained by doing it. The difficulty of grading in such courses is met in our Department by marking students on the basis of their interest and degree of effort. It is only natural that individuals having so-called "talent" will be rewarded by receiving high grades, but this is true in any other course and true of life itself. The teacher of English certainly rewards one skilled in writing. In regard to the second part of the question, we feel that courses in the creative arts could be extra-curricular in our Middlebury scene if so many other diversions were not offered or encouraged.

Q. What are the possibilities of the Department of Fine Arts adding more so-called practice courses of instruction such as photography, sculpture, drafting, ceramics, etc., to its program?

A. This would always be possible, desirable, and most expensive.

Q. What do students who major in Fine Arts do after they graduate? Are there any jobs open to them which make use of their interest in the Arts or must they go on to graduate school?

A. Students who major in Art use their experience in many ways. It is our hope that they may become eventually discriminating collectors. They often work in Art Departments or Museums in a secretarial capacity and are valuable in such fields as advertising or merchandising. We recall many who worked for a time in this way and at a later time went to Graduate School in order to be able to teach or practice in a profession such as architecture.

Q. Is there enough cultural participation in the Arts offered at Middlebury? Could there be more and do we need more creative outlets?

A. Culture is but an attitude of awareness towards creation and participation in it. We are removed from metropolitan centers and must do a great deal more to bring the art accomplishments of the past and present to the attention of our students. This does not guarantee that such efforts will be appreciated, but we will never know until we try. It is hard to judge whether students are actually interested to the point of making these attractions part of themselves. Then, too, they may look upon such advantages as something they ought to be interested in. We would prefer their being interested because they could not help themselves.

Q. Are there many creative students at Middlebury?

A. This is a difficult question to answer at this stage of a student's development. We enjoy looking for them. Middlebury is not an Art School. But in any event it is very valuable to anyone that he learn to present his ideas graphically. To be able to write is to be able to draw to some degree. We feel that we ought to be receptive to students who have a definite weakness for the Arts. This is their strength, but they are not what are known as "well-rounded" students.

Q. Are creative students at Middlebury stifled by rigid Departmental requirements?

A. Not necessarily. As an example, the scientifically minded student is not alien to the arts. Many of our best students have been science majors. It is a misconception to think of art as being primarily concerned with architecture, painting and sculpture. The scientist imagines, selects and rejects just as we do. His results sometimes become superseded and charming as ours do. To us, art is a part of creation itself and an imaginative ordering of it. A life is essentially a good or bad work of art as is the history of a government or its foreign policy. A good student is one who takes advantage of educational opportunities offered to him and is apt to seek recreation in mental play.

Q. What value has the Art History Program to the potential fine artist?

A. This again is difficult to answer. We feel that an artist or any student is benefited by the program that we offer, but it is difficult in our time to say what an artist is. He certainly seems to be the last individual who is going to wager everything on himself and what he has to say. But it is true that many so-called artists are more forceful in their expressions by being unencumbered with the *(Please turn to page 16)*

Shakespeare at Middlebury

By Erie T. Volkert, *Professor of Drama*

Happy birthday William Shakespeare. This is the keynote in 1964 of a host of special programs on campuses all over the United States where thousands of students and faculty have joined to honor the great Elizabethan playwright on the four-hundredth anniversary of his birth.

As this issue of the Your Family and Middlebury goes to press, Middlebury has already made its special tribute to Shakespeare with three performances of *King Lear*, and a series of discussions before and after the production. Over one thousand people attended the three performances, which were highlighted by an exceptional portrayal of King Lear by John Wallach, a senior political science major.

The discussions were a unique cooperative effort of the English and Drama staff. They were designed to acquaint interested students and faculty with the literary and theatrical problems of the play before its production and to evaluate the results after the production. Only a few students attended the discussions, but participation was intelligent and enthusiastic. It is hoped that the experiment will usher in a closer synthesis of literary study and stage presentation for future production of theatre classics. Other features of the total program were an exhibit of Shakespeareana at the library and an article on Shakespeare's life and times in "The Campus." In the coming months, several films, beginning with *Hamlet*, will conclude the commemorative tributes.

What are the implications of this commemorative program? *King Lear* is universally regarded as Shakespeare's most difficult play. Hence the response of student performers to tryouts for roles in it may be an important index to the significance of Shakespeare to the contemporary student. So also may be the attendance at the performance and at the discussions. Here is evidence that students are not only aware of Shakespeare's most difficult work, but that they are sufficiently interested in it to spend time and energy in performing it or time and money to see it. (Students pay $1.50 admission for major productions at Wright Memorial Theatre.) Certainly they are not intimidated by the difficulty of the play.

This response is in part a tribute to secondary education in the United States. Every student is introduced to at least one of Shakespeare's plays during his high school career. More often than not he will read three or four before he graduates. To the traditional study of *Julius Caesar* has been added a choice from among *Macbeth*, *Twelfth Night*, *As You Like It*, *Henry IV* part I, and others.

Increased knowledge of and interest in Shakespeare and his works can be further attributed to the inclusion of two or more of his plays along with numerous sonnets in syllabi for freshman English. In these courses detailed analysis and instruction provide deeper insight and a challenge to good students for further investigation of Shakespeare's genius.

At Middlebury there has been a long tradition of excellence in the teaching of Shakespeare. For many years students swarmed eagerly to the classes taught by Professor Henry Cady and in recent years to those led by Professor Paul Cubeta.

Both the introductory course for freshmen and the special courses in Shakespeare studies have done much to produce a substantial body of students interested and informed in Shakespearean literature.

A third factor has contributed a vital appreciation of and desire for the performed play. This has been the enormous increase in production of Shakespeare's plays as the result of new theatres established at Stratford, Ontario; Stratford, Conn.; at Minneapolis, Minnesota; Seattle, Washington; in Central Park, N.Y. city and many other large cities throughout the United States. Numerous summer festivals in these cities and one as nearby as Burlington, Vermont are providing "live" Shakespeare to audiences hitherto denied the opportunity to witness his works in performance.

More than ever Shakespeare has become a part of our national culture and a vital concern in our educational institutions. Our theatre at Middlebury has responded to this growing interest in Shakespeare's art. In the past such productions as *Taming of the Shrew*, *A Midsummer Night's Dream*, *Hamlet* and *The Tempest* have provided an average of one Shakespearean play per student generation. Often, a paucity of strong, courageous, creative men interested in performance has been a limitation, but there are indications that even this condition is changing for the better at Middlebury. In this anniversary year, response to the production of *King Lear* and the special programs honoring Shakespeare's birthday, suggest a mandate to venture farther and more often in the future.

Scene from King Lear

The Duke of Burgundy salutes Cordelia shortly before King Lear informs him that he has disinherited his favorite daughter. (*left to right*) John Crawford as Duke of Cornwall; Galen South as Duke of Albany; Lynn Miniclier as Regan; Margaret Dunn as Goneril; William Hays as coronet bearer; John Wallach as King Lear; Ted Pendelton as Earl of Gloucester; Peter Jackson as King of France; James Anctil as Duke of Burgundy; and Donna Youngblood as Cordelia.

BOOKS
Middlebury

Dr. John H. Clagett of the English Department, and himself an author, tells about the undergraduate days of Richard Eum-kook Kim at Middlebury College, and reviews *The Martyred*, one of the most significant books of the season. Currently in its fourth printing, the book is selling 1,000 copies a day.

Three other books of literary merit by Middlebury graduates are reviewed by Professor Reginald L. Cook, '24. These three books are: *Hawthorne: A Critical Study*, by Hyatt Waggonner, '35; *Quest For America*, 1810–1824, by Charles L. Sanford, ed., '42; and, *Edmund Burke, Selected Writings and Speeches*, by Peter J. Stanlis, ed., '42.

Five books by Alumni are reviewed following Professor Cook's reviews.

RICHARD EUM-KOOK KIM came to Middlebury College in 1955, leaving behind him the searing experience of the Korean War, in which he served with distinction, twice wounded in action, and decorated. An American general assisted him in coming to Middlebury College, hoping to give this able, but sad and exhausted, young man a new life. Kim's father and grandfather, Christian ministers, had died for their faith in Manchuria and North Korea. With those memories behind him, Dick Kim was vastly different from the carefree young men and women with whom he entered college.

I first came to know Dick when he enrolled in English 28.1, Expository Writing, during his junior year. In this term of factual writing, he impressed me as a very intelligent and hard working student who was rapidly overcoming a language barrier in his writing of English. Indeed, I noticed that, in his slow, careful precision in choosing words and expressing meanings, he was producing better writing than most of my American students. In the second term, Imaginative Writing, Dick's writing began truly to stand out. His first piece of work, a somber novellette called *Two Crosses for A Grave*, indicated that Dick Kim was potentially a writer of real merit and possible future distinction. I told him so. He wrote further. During his senior year, he enrolled in English 38.1 and 2, Advanced Literary Composition. During this course, in a period of thirty days that included the Christmas vacation, while he lived almost alone in the Chi Psi house on soup and hope, Dick composed his first novel, *Ararang Fantasia*. It was a very good novel. As he read it chapter by chapter to the class, everyone hung on his words with rapt attention. A pretty and exceedingly nice student named Penelope Groll was particularly attentive, perhaps even proud. I felt something like awe. Myself a writer, of sorts, it was an exciting experience to see a talent of major proportions unfolding.

At the end of the year, I had Dick send the novel to my agent, Paul R. Reynolds & Son in New York, one of the best and most respected Literary Agencies in this country. Paul Reynolds and Oliver Swan confirmed my belief, and accepted the book for circulation, and its author as a client. They thought the book was publishable, and they predicted that its author had, possibly, a great future ahead of him as a writer. Later, after three publishers had rejected the book—not an uncommon experience for even a very fine book—Dick withdrew it from the market. I did not then understand why.

During his final year at Middlebury, Dick dropped his Political Science major, telling me that he intended to devote his time to writing, at least until he found out whether he could be a writer or not. I assured him that he could. After the end of the school year of 1958–59, armed

with a

Flavor

The New York Times Book Review
FEBRUARY 16, 1964 © 1964, by The New York Times Company SECTION 7

ANOTHER WAR RAGED WITHIN

THE MARTYRED. By Richard E. Kim. 316 pp. New York: George Braziller. $4.50.

By CHAD WALSH

IF any reader comes to this novel, set against the backdrop of the Korean War, expecting typical battle scenes or something exotically oriental, he will be disappointed. Though Richard E. Kim, now teaching at Long Beach State College in California, was himself an officer in the Republic of Korea (ROK) Army, his purpose here is not to tell the deeds of war but to probe the involutions and ambiguities of conscience—the meaning of suffering and of evil and holiness, the uncertain boundaries between illusion and truth. This he has done with a skill so great it is almost invisible. The story flows along, recounted in the simplest language—which, devoid of rhetorical devices, achieves a poignant poetry.

The plot of "The Martyred" is as deceptively simple as the style. It takes the form of a mystery story. During the early stages of the Korean War, 14 Christian ministers have been arrested by the Communists in the North Korean capital, Pyongyang. When the United Nations forces capture the city, there is uncertainty about the fate of the ministers. Twelve, it is known, are dead. Of the two survivors, one, Mr. Hann, is now insane; his older colleague, Mr. Shin, is tight-lipped and inwardly tortured.

Colonel Chang, Chief of Army Political Intelligence, orders the narrator, Captain Lee, to investigate. Chang suspects that Shin betrayed the others, and hopes to elicit a private confession to clear the minister's conscience; he will keep the truth a secret and then proceed to build up all 14 ministers in the public eye as spotless martyrs, so as to increase Christian enthusiasm for the war effort. Thus Chang, outwardly a hard-bitten and Machiavellian propagandist, has his own moral nuances, for he is concerned with Shin's soul as well as the need of the public for heroes.

Captain Lee is a man with few nuances. Fresh from his position as university instructor in the "History of Human Civilization," he is a moral rigorist with little patience for the ambiguities of truth. He is out to get the facts, not to soothe a tormented conscience or provide the public with cheerful lies. Before the book ends, he is far less certain that "the truth" is clear and precise.

Among the most haunting of the secondary characters is Captain Park, Lee's friend. Park's father was one of the martyred ministers—and young Park had long since broken with him:

"He was a fanatic, as you know," he tells Lee. "And I dislike fanatics. We had nothing in common . . . but now he is dead, I am obsessed with his death. I don't care if he was a martyr or a hero. I only want to find out if he died as faithful as ever to his image of himself as the most righteous servant of God on earth. . . . When we saw each other for the last time, I told him that he was not infallible. . . . I want to know if he died with his image unaltered."

Desperately seeking to find some human weakness in his father, Park knows that this discovery will be the only way he can make peace with his memories, the only way he can love his father again and feel united with him beyond the boundary of death. His liberation comes when he learns that his father's last words, before the Communists shot him, were "I do not want to pray to an unjust God!" Father and son are now posthumously reconciled, and young Park even returns to the church, though still radically uncertain whether the Christian faith is simply a "fairy tale" to make existence tolerable, or whether the fairy tale also happens to be true.

MAINLY, however, the novel centers on Mr. Shin. He is obviously tormented within. Constantly he changes his story. At first, he says that he and Mr. Hann were separated from the other 12 before the executions, and survived because of "divine intervention"—or "call it luck." A little later he is seen praying for an answer to his own confusion. Soon he admits that he had been present, after all, at the executions. The local Christians riot outside his home and shout "Judas!"

A captured Red intelligence major reveals with gusto that the 12 ministers "died like dogs," sniveling and begging for mercy. Shin had been spared because he had the courage to spit in the major's face; Mr. Hann, because he was insane. But this apparent vindication of Shin is promptly undone by the minister himself, who meets with the local clergy and confesses that he personally betrayed the 12 in order to preserve his own wretched life. He is emotionally forgiven by the group, though not yet by the local Christian laymen, who riot once more outside his home.

Still, there is something about Shin that wins the hearts of those who at first were ready to lynch him. He becomes a magnificent preacher, recounting to hushed crowds how brave the 12 were, and how he betrayed them. His concluding message is always the same—have faith in God; all will be well in heaven if not here. But when Captain Lee privately asks him, "Is your God truly aware of their sufferings?" he cannot answer.

"'All my life I have searched for God,' he whispered. 'But I have found only man with all his sufferings . . . and death, inexorable death.'

"'And after death?'

"'Nothing,' he whispered. 'Nothing.'

"The searing anguish in his pale face was overwhelming.

"'Help me love my people, my poor, suffering people, tortured by wars, hungry, cold, sick and weary of life!' he cried. 'We must show them light, tell them there will be a glorious welcome waiting for them, assure them they will triumph in the eternal Kingdom of God!'

"'To give them the illusion of hope? The illusion of life beyond the grave?'

"'Yes, because they are men. Despair is the disease of those weary of life, life here and now full of meaningless sufferings. We must fight despair, we must destroy it and not let its sickness corrupt the life of man and reduce him to a mere scarecrow.'

"'And you? What about you? What about your despair?'

"'That is my (Continued on Page 35)

Richard E. Kim. Photograph by Phil Bath

Mr. Walsh's books include a study of utopian and dystopian fiction, "From Utopia to Nightmare," and a volume of poetry, "The Psalm of Christ."

with letters from several of us at Middlebury, Dick gained entrance to John Hopkins University Graduate School for advanced work in writing. After a successful year there, he was accepted at the University of Iowa, as a student in that institution's writing program. There Dick produced much of *The Martyred*. Again, at the end of the year, he was accepted by Harvard University's Graduate School for advanced work. He had by that time been awarded the Mary Roberts Rinehart Writing Fellowship. Also, during these years of advanced study, Dick had married Penelope Groll, Middlebury 1959, his fellow student from English 38. They now have two children.

Dick is now teaching creative writing at Long Beach College, in California. His novel, *The Martyred*, was published on February 17th of this year. In reading it, I found many of the ideas and symbols from *Ararang Fantasia* and *Two Crosses for A Grave* used again. Furthermore, I found that Dick Kim's style had changed hardly at all from those days. It was still the same: charged with wonder, question, and emotion, quiet and precise, sparse with adjectives and colorful writing, but full of meaning and force.

I have been interested in books and writing for many years, but I have never before seen a first novel received as *The Martyred* is being received. It has been given highly favorable, major reviews in *The New York Times* Book Review, *Life*, *The Chicago Tribune*, *Time Magazine*, and *The Saturday Review*, together with many other good notices in all the major book reviewing publications. Dedicated and informed men are comparing Kim to Camus, and even greater names. The excitement is contagious. Dick Kim is rapidly becoming a figure of note in the world of letters.

Who knows what will happen after the dust settles and the excitement dies? I predict that Dick will write more books and go on to more successes. I feel confident that in him Middlebury may claim among its sons a distinguished and perhaps major figure in American writing. Middlebury did not produce him, nor did John Hopkins, Iowa State, or Harvard. No teacher of writing can produce or even change a major talent. God, Dick's own character, war, hard and bitter experience, a first class intelligence, and above all a driving knowledge that he has something worth saying—asking—and an equal determination to say it, have produced Richard E. Kim, novelist. Middlebury did, however, prepare him well for his further work by giving him the background and insights without which any writing talent is curtailed. After Middlebury, Dick was able to perform creditably in the graduate schools of three major universities. All of us at Middlebury can think of him with pride and hope. I know we all wish him the very best of good fortune in the distinguished career that may well lie ahead of him.

FOR BOOK REVIEWS SEE OVERLEAF

The Martyred. Richard E. Kim, '60, George Braziller, New York. 316 pp.

Here is a book that stands out among the welter of contemporary writing as Cape Horn stands, black and relentless, above the endless waves of the southern sea. *The Martyred* carries within it a feeling of permanence, like the great rock. It too may become a landmark through the years.

Richard Kim's book is that rare creation, a gripping and exciting story that yet possesses a universality of theme, a depth of comprehension, and an importance that combine to make reading it a compulsively exciting experience. It is filled with despair and desolation. Suffering is one of its constant preoccupations; question is its mood; agony is its accompaniment; and hope its final resolution. This hope is undefined and vague. The narrator finds a group of forlorn refugees humming a song of homage under the starry dome of the night sky. "And with a wondrous lightness of heart, hitherto unknown to me, I joined them."

God, religion, and man are the triple themes of the novel, placed against the grey desolation of war not because it is a war novel, but because war lays bare the secret nerves and instincts of men. Greyness, cold, swirling snow, death, sickness, and a bell ringing without man's hand from a ruined church spire are the symbols of the book. Fourteen Christian ministers have been taken by the Communists in the city of Pyong Yang, capitol of North Korea. When the Americans and the South Koreans arrive, they find that twelve of the fourteen have been shot. Two have survived. Why?

That is the question posed to the narrator, Captain Lee, a Korean officer, as Richard Kim was, with the Intelligence Branch of the Korean Army. In his search for the answer, Lee becomes involved with Mr. Shin, one of the two survivors. Shin is the enigmatic key figure of the book through whom the questions are asked. They are not answered. Mr. Shin, himself a martyr, sacrifices his own public integrity for the spiritual integrity of the martyred, yet in the end he confesses his own lack of faith to the narrator. He says that it is for the suffering people, for those dying in sickness, cold, hunger, and utter hopelessness, that the after life of reward must exist. He has tried to give the people that hope. Pressed by Captain Lee as to his own faith, he says:

"All my life I have searched for God, Captain," he whispered, "but I found only man with all his sufferings . . . and death, inexorable death!"

"And after death?"

"Nothing!" he whispered. "Nothing!"

Yet Mr. Shin sacrifices himself for this nothing. Was he the resurrection of Christ, giving man hope in a hopeless world? Was he simply a man, forced by love for his fellow man to sacrifice his own manhood and life? What was Mr. Shin?

In the end the reader doesn't know.

He does know, however, when he closes the book, the bell pealing still in his mind, wind-tolled against the grey sky, that he has undergone an experience that will leave him changed.

In this book symbolism is used as it should be—to express the inexpressible. In the end the reader may say, "What does it mean?" He will not say, "It means nothing."

This is a story of man's eternal search. It poses the question of the ages. It accuses, but it also liberates. In addition *The Martyred* is a moving story that demands to be followed to the end. It also is a lasting and worthwhile work of literary accomplishment.

Hawthorne: A Critical Study, Revised Edition, by Hyatt H. Waggoner, '35. The Belknap Press, Cambridge, 1963.

One of the excellent scholarly publications in 1963 is the revised edition of Hyatt Waggoner's *Hawthorne: A Critical Study*, published by the Belknap Press of Harvard University. In a brief and disarmingly honest preface, Dr. Waggoner, professor of English and chairman of American Civilization Studies at Brown University, tells us in making the revision he found much that no longer satisfied him and "some parts" that positively embarrassed him. Whatever these were, they never stood in the way of one of the best books on Nathaniel Hawthorne in American scholarly letters. In the second edition there are neither changes in structural development nor in essential viewpoint toward Hawthorne as man and artist. Yet there are notable changes throughout the general discussion, and especially in the chapter on *The Marble Faun*. He contends Hawthorne's "whole career" had prepared him to write *The Marble Faun* and shows us how this is true. But he does not give much ground in finding the novel wanting. "There is," as he says, "a very large gap in it between intended and achieved meaning." And there is also too much about Rome and art. This novel should have represented the culmination of Hawthorne's writing. Yet it remains, at best, a "rewarding failure" on the thematic level, and it is, in Waggoner's critical appraisal, inferior to *The Scarlet Letter* and *The House of the Seven Gables*, and even "less consistently interesting" than *The Blithedale Romance*.

Standing within the "magic circle" of those who have Melville's "Infinite fraternity of feeling," Waggoner's sympathetic insight and intimate knowledge gives him a rare vantage ground. By examining closely Hawthorne's story collections and the novels, published and unpublished, Waggoner shows us how Hawthorne created "a form, a language, and a meaning" in his writings. He identifies the peculiar quality of Hawthorne's form, pervading the combinations of parable, allegory, legend, sketch, and romance as *mythopoetic*. He finds Hawthorne's language, which had to be created, most idiosyncratic in the symbolic use of emblems and types to express significant form. Yet, as Waggoner says so truly, his style was "a little old-fashioned even when he wrote it." Distinguishing Hawthorne's style from our own, he writes: "It is a formal, public, 'literary' style" and this differs from "the private, undressed, colloquial, imagistic style modern writing has taught us to prefer." What Hawthorne's style does best is to express his characteristic "double, ironic vision."

In interpreting Hawthorne's special artistic problems of form and language, Waggoner is clarifying. But it is when he discusses the meaning of the great New England writer that he is most revealing and provocative. "If Bunyan had read Hawthorne," he says, "he might have put him in one of his own allegories and called him Mr. Shaky-faith." This is apt when we recall Hawthorne's irresolution in belief and yet his clear convictions. "Mr. Shaky-faith: the doubt is real and the faith genuine." In creative conflict, doubt and faith do indeed give Hawthorne's work "its distinctive shape and quality."

The particular stress which identifies Waggoner's view is "the special character of (Hawthorne's) religious belief." In an admirable summary, he says: "In religious terms, Hawthorne seemed to find himself faced with a choice between Bunyan's faith and utter meaninglessness. . . . He refused the choice. . . . The true faith . . . would be more like Bunyan's . . . but it would take account of things Bunyan did not know. The faith could perhaps be preserved if its form were purified." So Hawthorne, following Waggoner's searching thesis, expressed the vision of faith without committing himself to religious literalism, and transformed "traditional allegory into mythopoetic art."

It is the aspect of "modernity" which makes Waggoner's study of Hawthorne so valuable to us today. The "existentially oriented" Hawthorne points directly toward such writers as James, Conrad, Kafka, and Faulkner in whom the modern reader finds illuminated "the little circle of light in the darkness of human life."

No less than Hawthorne, Waggoner not only knows how to value the little circle of light, but, as one of our important scholar-critics, he stands inside it irradiating Hawthorne, himself, and ourselves.

Quest for America, 1810–1824, by Charles L. Sanford, ed., '42. Anchor Books, 1964.

In a carefully organized and admirably introduced volume of documentary selections from native writings between 1810–1824, Dr. Sanford, associate professor of Language and Literature at Rensselaer Polytechnic Institute, competes on equal terms with such excellent Anchor books in the American field as Perry Miller's *The American Puritans* and *The American Transcendentalists*.

The theme of *Quest for America* is simple and provocative. The period 1810–1824 marks "an important turning point in American civilization"; the unified agrarian society gave way to restlessness and insecurity, familiar characteristics of an incipient technological society. In *Quest for America* the quality of national life in this epoch is defined, evidences of its varied expressions are given full play, and the themes "of dispersion, expansion, and change" are effectively developed. The illustrative documents are unhackneyed; the plates are illuminating; the prefatory comments are both informed and perceptive.

Quest for America requires the student of American culture to readjust his "sights," and learn to juxtapose "the two worlds of the disappearing frontier and civilized progress" when the need of "some kind of reconciliation of traditional values and native self-expression" is imperative. Dr. Sanford's *Quest for America* is surely successful in making a reader realize this urgency, but it is also intellectually exciting in its innumerable insights. In its picture of a hitherto somewhat neglected epoch, this original volume stimulates interest not only in an earlier time but in the problems paralleling our own.

Edmund Burke: Selected Writings and Speeches, by Peter J. Stanlis, ed., '42. Anchor Books, 1963.

Dr. Stanlis, professor of English at the University of Detroit, has edited this rich representative anthology of Burke's writings in a masterly way. The stages in Burke's development are included with ample excerpts to indicate what a great writer of English prose and brilliant thinker Burke was.

The introduction is an orderly, detailed, and thorough account of Burke's life, his legal brilliance, his literary and political careers, his prose style, his relationship to the French Revolution, and a searching analysis of his political philosophy. In the latter section of the introduction, Dr. Stanlis rallies evidence to reverse the commonly accepted interpretation of Burke as a utilitarian-positivist. His counter-contention claims that the Natural Law was the ultimate moral foundation of Burke's political philosophy, that Burke was *not* an empiricist, utilitarian, or pragmatist but "in principle and practise (he) was one of the most eloquent and profound defenders of Natural Law morality and politics in Western civilization." This volume, as a whole, is a brilliant addition to the fine Anchor series, compiled and introduced by the founder and director of the Burke Society of America and co-editor of *The Burke Newsletter*. Each of us could learn much in re-reading the Speech on Conciliation, the addresses on the impeachment of Warren Hastings, and especially, the fine grouping of materials on the French Revolution and the excerpt from Burke's great *Reflections*. The introduction alone is worth the cost of the volume.

Several Middlebury alumni appear in this column with great regularity. Two of these are represented again in this issue.

W. Storrs Lee, '28, has given us a new book on California—*The Great California Deserts*, published by Putnam. A worthy successor to his other regional books, this one includes an account of the first expedition across the California deserts by Spanish missionaries and settlers in 1775; tales of adventurers who participated in the gold and silver strikes; accounts of the building of aqueducts, canals, and railroads which have transformed these barren wastes into the richest citrus land in the country. The Mojave, the Colorado Desert, and Death Valley are rich in folklore, human drama and historical significance —all of which comes alive in the able hands of Mr. Lee.

Another "regular" in this column is Robert L. Duffus, '38, whose newest book is *Nostalgia USA*, published by Norton. The amusing sub-title gives a clue to its contents: *If You Don't Like the 1960's Why Don't You Go Back Where You Came From?* Some of his books of memoirs have been characterized as "nostalgic," so Mr. Duffus here tries to decide if he would really like to return to the year 1900. He weighs the advances we have made in medical care, education, etc. against some things we have lost, notable among which he considers "the right to be let alone." Though Mr. Duffus never succeeds in answering the question he posed, he provides the reader with some delightful reading as he weighs the pros and cons.

Adrian Coulter Leiby, '25, a lawyer by profession, a student of history by avocation, has written an account of the Revolutionary War entitled *The Revolutionary War in the Hackensack Valley*, published by Rutgers University. A native of New Jersey, the author is here concerned with the Jersey Dutch and their Tory enemies during the years 1775–1783. This scholarly work is thoroughly documented from primary sources and is of interest to the historian and the genealogist alike for its wealth of detail on the period and the men and women who played roles in it.

Two novels, each the study of a man, each with a one-word title, though otherwise quite different, are *The Surgeon* and *The Governor*.

The first of these, by William Charles Heinz, '37, was a Literary Guild selection, published by Doubleday. Mr. Heinz, a former newspaper reporter, here combines his talent for reporting with that of the novelist and takes the reader through a day in the life of a thoracic surgeon. The result is an exciting, moving story, rich in detail and drama, which succeeds in deeply involving the reader in the human and professional problems faced by the doctor.

The Governor, by Peter S. Jennison, '47, published by Morrow, described as "a novel of the uses of power in America today," is the story of a Commencement weekend at Windon College in Vermont where the ex-governor, Chairman of the Board of the College, tangles with an influential Board member and the head of the Nuclear Power Administration over the installation of a prototype reactor at the College. Packed with action, the book is also a shrewd and penetrating study of human emotions in conflict.

With Our Faculty

By Professor John G. Bowker, Dean of the Faculty

Faculty promotions effective July 1, 1964 include:

Dr. Paul Cubeta (English) to Full Professor

Dr. Visvaldis Klive (Philosophy) to Assistant Professor

Dr. Edward A. Martin (English) to Assistant Professor

Dr. Bruce B. Peterson (Mathematics) to Assistant Professor

Dr. Thomas H. Reynolds becomes Middlebury's first Dean of the College. See page 4.

MIDDLEBURY COLLEGE has been invited to participate in a Cooperative Undergraduate Program for Critical Languages with Princeton University. The languages are Arabic, Chinese, Japanese, Persian, Turkish, and Russian. Also there are relevant area studies in the humanities and social sciences.

The essence of the Program is that a student spends his junior year at Princeton, having acquired at least an elementary knowledge of the language he wishes to study. Since only Russian is available at Middlebury at the present time most candidates will take an intensive course at an approved summer school before going to Princeton. This is not a degree program; students will return to Middlebury for the senior year. A great deal of time may be saved for a student who intends to do graduate work in these areas.

Danforth Graduate Fellowships, which are designed to attract outstanding college seniors and graduates to the college teaching profession, are to be opened to women for the first time beginning with the class of 1965. Colleges with fewer than 2,000 students may nominate only three candidates each year but award winners are assured of complete financial support for as many as four years of graduate work toward the Ph.D. degree. Woodrow Wilson Fellowships are equally generous for the first year of graduate work but a Ph.D. candidate is expected to seek support elsewhere for subsequent years. (See story of Middlebury's 1964–65 Woodrow Wilson winners on page 6).

Since 1954, the same Danforth Foundation has been seeking to improve the quality of teaching in American Higher Education through a series of annual grants for college teachers who have not completed the academic requirements for the doctorate. We have been most fortunate in this competition in recent years. **Professor Visvaldis Klive** (Philosophy) earned his Ph.D. under this program at Columbia University in 1962–63; **Mr. James Chapman** is being supported by the Foundation at Columbia this 1963–64 year with the expectation that his degree will be conferred in June, and it was recently announced that **Mr. Robert W. Parker** (English), Middlebury A.B. 1953, is among the winners for 1964–65. He too will complete his work already in progress at Columbia. Middlebury is one of only forty-four accredited colleges and universities in the United States to have won as many as three of these awards. Eight hundred and seventy-five institutions have submitted nominations.

THE FIRST Faculty Research Grants under a new program established by President Armstrong have been awarded in support of faculty summer projects in their own scholarly research. Among faculty members whose proposals have already been approved are:

Donald A. Campbell (History, Teacher Training), to search for correspondence between Nathaniel Hawthorne and Colonel Joseph Hall. These letters, if found, might reveal Hawthorne's political activities and viewpoints. Dr. Campbell wrote his doctoral dissertation on Hawthorne.

James G. Chapman (Music), to help him with his dissertation "A Stylistic Study of the Works of Pierre Moulu." This will be a two-volume work the second of which will contain transcripts of the music of Moulu.

C. Leonard Hoag (Political Science), to pursue his research on "The American military occupation of Korea, 1945–48, with emphasis upon the role of General John R. Hodge in the development and implementation of policy for military government."

J. Rowland Illick (Geography), to gather information and to investigate transport and communication patterns in the State of Vermont preparatory to the writing of a textbook.

David J. Littlefield (English), to enable him to draw a comparative study of the function and meaning of metamorphosis in Ovid's "Metamorphoses" and Milton's "Paradise Lost."

Vincent H. Malmstrom (Geography), to make possible two weeks of field tests in Western Ireland to test a systematic sampling device which he has devised for defining regional differences and similarities. Professor Malmstrom will attend the 20th International Geographical Congress in London in July.

Edward A. Martin (English), to cover cost of the final stages in the preparation of a new manuscript and to initiate and establish the feasibility of attempting a new literary project.

Henry B. Prickitt (English), to further his project to seek common sources of the central incident of Camus's "Le Malentendu" and Lillo's "Fatal Curiosity." Dr. Prickitt has done much of the comparative analysis of the two plays.

Robert F. Reiff (Fine Arts), in support of his study and inquiry leading to the publication of an anthology of architects on architecture.

Dr. John V. Craven (Economics) has been awarded a Ford Foundation Fellowship for a regional seminar in labor economics at Harvard University this next summer. He is one of ten candidates chosen on a competitive basis from faculty members in the New England area.

THE TEACHER AND THE LEARNER

(*Continued from page 3*)

him. I recall hearing one of the great teachers of my time say in a speech to a Phi Beta Kappa annual dinner some years ago: "We need, therefore, teachers who care most of all for other men as individuals, wherever they find them, on the campus, in the world, men of all sorts and conditions. We need teachers who, however learned and expert, transcend their specialty with a constant sense of its final value in human terms; so that whatever they teach, whether science or humanities, their teaching is authenticated, not only by their expert knowledge, but by this transcendent sense of its real values—in short, the teacher who is humanly greater than his subject."

Professor Lewis D. Stilwell, for forty-three years a teacher of history at Dartmouth, summed up his profession thus: "The college is a classroom. In that classroom you must talk plain, honest English and you must know a whale of a lot. Never have I been equal to this challenge, but it has been a lot of fun to try."

Finally, the genuine teacher will have about him a quality which I shall call *loneliness*—he is lonely—driven by the inner excitement of discovery—lonely until he has had a chance to share his discovery with others. This is an imperative of his life—to communicate whether in oral or written form, whether in lecture or dialogue, whether in book or article.

Such are the hallmarks of the men and women—*contagious, passionate, lonely*—men and women who give life and meaning to the values of the liberal arts and sciences. Such men and women the colleges of the country must have. Middlebury College has a significant tradition of the teacher-scholar; it is a tradition which will be nurtured now and in the years ahead. But this will require a real commitment to the crucial importance of the genuine teacher. If private institutions such as Middlebury College are to continue to attract and hold a first rate faculty, they must have help. *Our needs are many, but at this point in Middlebury's long history, none is more compelling, it seems to me, than the needs of the faculty.* Hence we put our hands to the plow and look not back. You will hear from us and about us. The teachers of Middlebury College and all those who undergird them would be *almae matres et patres*, fostering mothers and fathers, to your sons and daughters—fostering the vision of your sons and daughters—a vision to see with brighter, steadier, more understanding eyes. If they are to do this and do it well, there must be an expenditure of great energy stimulated by strong conviction.

In my brief experience at Middlebury College, I am convinced that the convictions are here and the potential energy for great advances is here.

ROLE OF SCIENCE EXAMINED

(*Continued from page 5*)

decisions, write poetry. Machines will do all things requiring only logic and the mathematical formulas to be accomplished. It is here," Dr. de Santillana pointed out, "that science presents dangers to society, if men do not use machines properly."

Dr. Franken, the next speaker, discussed the development and utilization of the laser, a unique source of light and a "package of radiant energy." He pointed out that the investigation of lasers is introducing some exciting concepts into the study of physics—the laser makes it possible to concentrate light energy to peaks never before possible.

A valuable tool for pure scientific research, the laser also has, as Dr. Franken commented, a tremendous scope for practical application.

In the conclusion of his talk, Dr. Franken approached the question of the role of science in society. He continually stated throughout the Conference that, "Science is an art," and as an art and a profession it cannot be isolated from other arts and professions, "Too often people are apt to put science and scientists in a special section of life," he said, "but they are no more separate than poets, linguists, teachers or philosophers."

Representing the field of biochemistry, Dr. Chargaff described the two major types of nucleic acid—DNA and RNA—and went on to discuss their functions in controlling hereditary changes and constants in the genetic structure of human beings. "Soon," he predicted," man will begin to manipulate these hereditary elements." Only by "monkeying" with genetic structures and attempting to induce mutations will man create a truly "Man-Made Man." The danger inherent here, he pointed out, is that in "trying for a Mozart," one could conceivably err and "get a Hitler," instead.

Dr. Skinner concluded the Conference addresses. He discussed the role of psychology in predicting and controlling human behavior. And he emphasized "environmental influences" as well as "genetic endowment" as factors in controlling behavior. Dr. Skinner feels that we are now in a transition period between the coercive methods and the more powerful and subtle positive reinforcement of human behavior.

The four speakers were given an opportunity to draw together some major points of the two day conference at a final panel discussion. They emphasized that science and scientists can not and should not be isolated from other facets of human life. They agreed that they were not serving any ultimate purpose in their work, but found satisfaction in their profession as any other human being does in his. They continually affirmed that scientists are, once and for all, men. They are citizens of the human society and, as such, share responsibilities with other citizens. The use or misuse of science is ultimately the decision of the society as a whole. The scientist's major responsibility, as the speakers concluded, must be to extend knowledge and not to restrict or conceal discoveries for fear of their misuse. Ultimate responsibility must and should remain with the framework of our political and ethical mores.

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FINE ARTS AT MIDDLEBURY COLLEGE

(*Continued from page 8*)

library of the achievements of the past. We have found that this is true in a great many other fields of endeavor. Even professionals, in a spirit of sensationalism will seek to attract attention by painting like amateurs. The latter will always, I suppose, strive to paint like professionals. We do not in any way wish to undervalue art by expressing this point of view, because the study of it is enhanced by dissention, and we have always felt it healthily to be the most revolutionary of subjects.

Q. Is there any relationship between Middlebury's unique setting in Vermont and opportunities for painting from nature?

A. This is a question which many people who visit Vermont ask most naturally. This state is rather an out-post and offers the calm of the 19th century. It is attractive to many in its release from the tensions of cities, and coming here is basically escapist. It is but natural that individuals seek a degree of repose for meditation at a time when our frontiers are vanishing and Vermont offers this sense of removal. It is a very beautiful state, and in its retention of that which is old and its often shy acceptance of the new, it has a romantic quality. Students in the painting courses are very much encouraged to look, meditate on, and react to this natural endowment.

Q. What are the urgent needs in terms of physical plant expansion?

A. The Department of Fine Arts at Middlebury is really but twenty years old, although before this time there were courses given by members of the faculty who gave these incidentally. We teach one-fourth of the student body in one or more courses in the academic year. The interest and contribution of Americans in the fields of architecture, painting and sculpture is one of the great cultural miracles of our time. As a result of an interest in it we have so outgrown our facilities, which we remember welcoming a few years ago, that if we are to offer a program comparable to those of other colleges, something must be done, and very soon. Our administration, we understand, is well aware of our needs, and high on the list of their concerns is consideration of affording adequate areas of study, lecturing, library and gallery space. We are adding an instructor to our busy staff next year. The Department takes great pleasure in applauding the sensitive break from tradition in the design of the new Library wing and hopes that this expressive spirit, contemporary in solution, will continue.

Q. Has the Fine Arts Department played a part in the art education in the Town of Middlebury?

A. The Fine Arts Department has tried to play a part in the encouragement of an interest in art rather than concern itself with the art education of the citizens of the Town of Middlebury. Regrettably, we neither have the time nor the space for the latter, although we have, we feel, done a great deal in cooperating with the local schools. By means of an organization known as Patrons of Art at Middlebury we have sought to bring modest exhibitions to Carr Hall in a very limited gallery space. This program has been supported almost entirely by the town people of Middlebury and the faculty of the College. Such support has enabled us to acquire a few items skeletally looking forward to a permanent collection.

It is only fitting that I express at this time my gratitude and that of the College to the teachers who have done much in the past to further the work of the Department. These gentlemen and ladies have left us to become chairmen of departments or important teachers in other institutions. This effort is being carried on by Dr. Robert F. Reiff and Mr. Peter Walton at the present time.